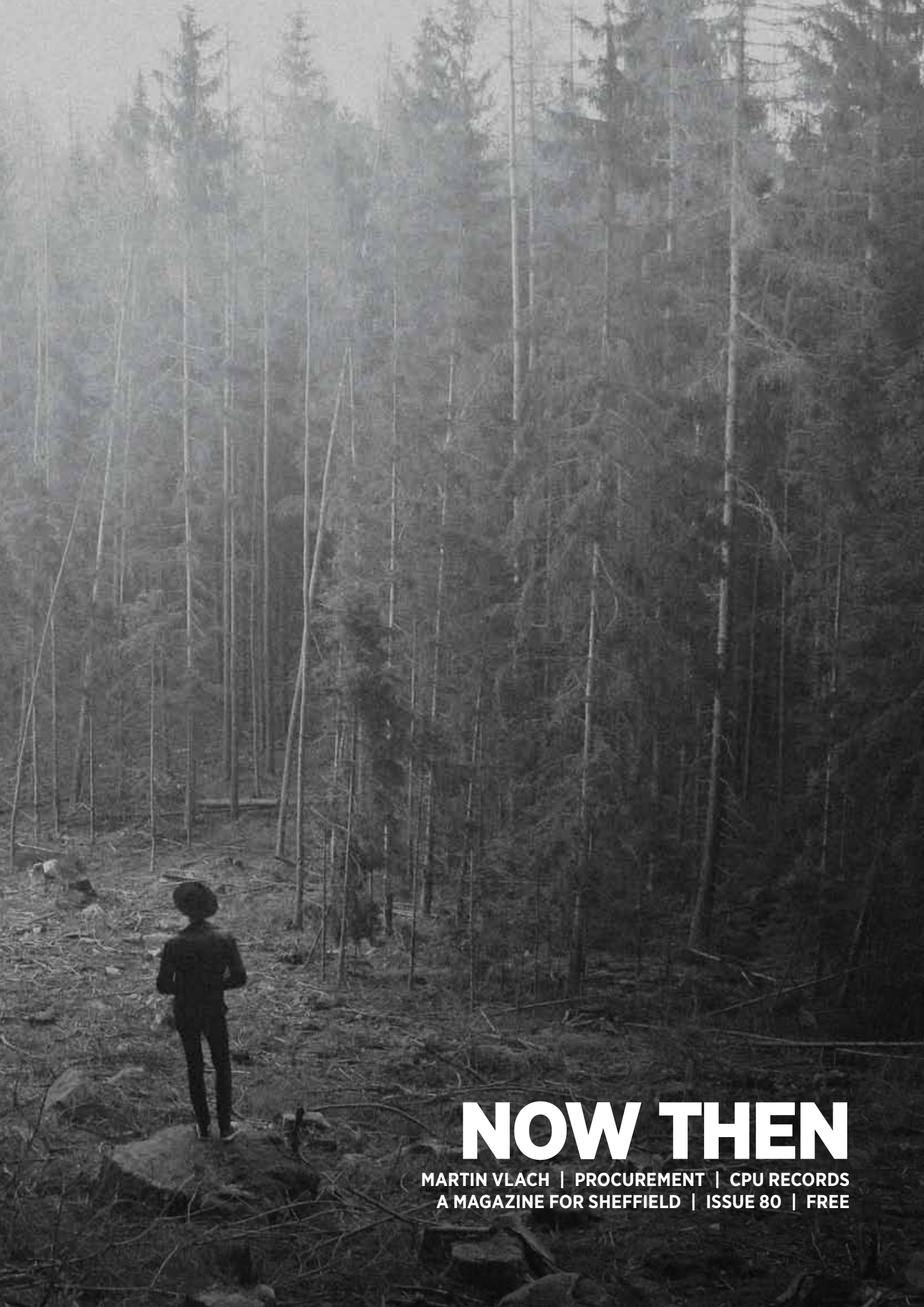




NOW THEN

MARTIN VLACH | PROCUREMENT | CPU RECORDS
A MAGAZINE FOR SHEFFIELD | ISSUE 80 | FREE



NOW THEN

IS A **FREE**, **INDEPENDENT** MAGAZINE PUBLISHED IN **SHEFFIELD** AND **MANCHESTER**. IT IS ALL ABOUT **SUPPORTING INDEPENDENCE** IN **ART**, **TRADE** AND **CITIZEN JOURNALISM**. **LOCAL PEOPLE** ARE **STRONGLY ENCOURAGED** TO **CONTRIBUTE** AND EACH MAGAZINE INCLUDES **ARTWORK** FROM A **DIFFERENT FEATURED ARTIST**.

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EDITORIAL

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It's hard to believe this is Now Then #80. We're not going anywhere. If you want any back issues, you can always order them on our shop – opusindependents.com/shop. £4 a pop including UK postage.

If you're lucky there'll be a promotional flexi disc vinyl inserted into this magazine, courtesy of CPU Records. If you haven't got one, seek and you shall find. Read more about it on page 40.

Lastly, don't miss our Kate Tempest show at Plug on 8 November. At the time of going to print she's favourite to win the Mercury Music Prize. Tickets on the Plug website.

SAM

sam@nowthenmagazine.com

Our world is increasingly unequal, characterised by apathy, disconnection and the interests of the few. We can do better.

Now Then is a platform for independent art, trade, music, writing and local news.

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Our Pick of Independent Sheffield

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LOCALCHECK

THE NORTH

.....

There's a gun smoke scent of independence in the air since nearly half of Scotland voted for it, despite the pleas of the British establishment. So why not here? The North of England is different to the south. We could run things better ourselves, and we've got history. This region was the power-house of the industrial revolution. There's a higher level of Viking blood in the North, from before the Norman conquest to the time of the Danelaw. We're different up here, and many are resentful of domination from London, on everything from arts funding to major road planning. The North has suffered more in the recession, and now without regional development agencies there's no strategic northern planning. I'm not expecting the Sheffield City Region Local Enterprise Partnership to be people-powered. It seems to be about local leaders supporting business growth, with majority private sector involvement. What's good for businessmen isn't always good for the people. They meet in private and don't seem to publish accounts or annual reports.

These would have been familiar arguments to activist suffragette Hannah Mitchell. Despite only two weeks of schooling, the Derbyshire-born Mitchell became a northern heroine. Imprisoned in Manchester for her militant votes for women campaigning, she went on to become a Labour councillor, still fighting for greater democracy and the public good until the 1950s, when Labour still meant socialist. Then in 2012 came the formation of the Hannah Mitchell Foundation, a forum for the development of devolved government in the North. Its general secretary, Professor Paul Salveson, says the North should have powers that regions in Germany and other parts of Europe enjoy.

Mitchell's first name has also been given to the Hannah Directory, which is definitely something to watch. It's a booklet, a social media frenzy and a celebration of northern creativity. Launched last year as a £2,000 Kickstarter project, it shares and celebrates co-operation between people and places in the North of England - skills, inspiration, new kinds of knowledge, social organisations, arts, businesses, scientific discoveries and anything else. To quote founder Andrew Wilson, "The North has changed. But change isn't only a bad thing. It opens up new possibilities. Now we can make our North of England into anything we want it to be. It's up to us. We just have to say we are going to do it, and then do it ... There has to be talking, sharing and co-operating."

Look out for the little dusky pink directories, which are free annual listings of intriguing organisations all over the North, from here to Newcastle. Distributed by hand, it's all about cross-publicising in a mutually supportive network. If you're a little Sheffield-centric, it'll tempt you to look beyond the city boundaries to places within easy reach by rail. Who'd have thought there's a socialist co-operative club venue near Huddersfield? A Yorkshire game makers network? A local train with live music? Edible manicure? You'll have to read the directory to find out more.

Independence for the North of England may take some time to catch on, but you never know. Meanwhile let's keep an eye on Sheffield. If you're here, you're a Sheffielder. There's only now, there's only us. Let's make things happen.

hannahmitchell.org.uk | hannahfestival.com | alt-sheff.org

.....

UNITED WE STAND

19-22 NOVEMBER | 7:30PM | LANTERN THEATRE

Ricky Tomlinson, couch potato father in northern comedy **The Royle Family**, was involved in a real legal injustice. Three trade unionists were jailed following the 1972 Builders' Strike, as this play explains. It's on this month at the small but perfectly formed Lantern Theatre in Nether Edge.
lanterntheatre.org.uk

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29 NOVEMBER

Sheffield's feminist/LGBTQ/DIY activist collective hold their major annual event this month. Practical workshops and discussions, food, info, creche, music and more. They welcome everyone to this and to their awesome range of gigs all year round. Stay up to speed online.
ladiyfestsheffield.wordpress.com



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ANDROID



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PLANNING

SHEFFIELD UNDER REVIEW

.....

Parts of Sheffield are under review. The future of ex-factory buildings on Sidney Street and the shops at the top edge of Devonshire Street are the subject of radical planning proposals to demolish and rebuild. Sidney Street has been approved. Devonshire Street is still under consideration.

Elmsdale, the company who have kept their Sidney Street demolition bid alive by resubmitting proposals, describe these structures as “partially vacant” and “occupied by small scale commercial uses”. Elsewhere, when asked “Is the site currently vacant?” they ticked “yes”. Yet everywhere you look in these buildings you see enterprising people taking advantage of cheap, flexible space. In no particular order, I found: a group of musicians who have set up a budget recording studio; manufacturers of silver plated cutlery; a joinery business employing ten people; a cheap car park; more musicians; a tattoo parlour; a mail distribution company; a gym; an online gaming and gig centre; a silversmiths; and more musicians.

Walking in and around these buildings you see Sheffield’s past, present and future at work - people making, creating and sustaining the city. The approved plans will demolish the vast majority of these buildings and replace them with a mixture of accommodation and commercial space. The emphasis is on accommodation. Most current tenants said they would be unable to afford the predicted rent rise, not that there would be much space for them to use.

On Devonshire Street a different developer, Primesite, is proposing to demolish and rebuild structures that currently house The Natural Bed Company, Rare and Racy, Syd & Mallory and Rag Parade. The site would have a replica frontage but be completely new. Above ground floor commercial space, ten studio flats and four one-bed apartments are planned. The Devonshire Street plans are still under consideration but have provoked an even stronger reaction than Sidney Street. To date, over 600 members of the public have registered official objections online, more than 16,000 have signed an online petition, and even the Guardian has noticed something is amiss, covering the plans in its Northerner blog.

Reading through the objections you feel the tangible fear that yet another part of an English city is to be demolished to make way for buildings that no-one apart from the developers want. Comments speak passionately about character and heritage, while Manchester’s Northern Quarter and Liverpool’s Baltic Triangle are cited as practical examples of historic structures renovated rather than demolished. From amongst these comments a distinct mood emerges: These buildings are ours. You have no right to take them.

Yet the Council themselves are tightly bound. If the developer can meet the ‘material planning consideration’ requirements –

things like pollution, disturbance, and suitable use – they get a green light. Any comments made by the public also need to appeal to these criteria. Under the current system, the Council’s main responsibility is to decide whether a proposal complies with planning law. It acts more as a legal arbitrator than a defender of the city’s identity.

There is huge variety across these sites. Some buildings are barely standing after years of neglect. Others could go on for years. To some extent, the plans take this into consideration. They talk of partial renovation and sensitive development. But the question of urban regeneration is bigger than either site under consideration here.

Large chunks of Sheffield are being bought up and sold back to us, not as factories or workshops but as city centre flats and retail space. The companies that have snapped up these structures over the last 20 years wield a disproportionate influence over how our city looks, feels and to whom it is open. Developers will do what is best for them, make money, and in certain situations they should be allowed to do it, but let’s not pretend theirs is the only claim that matters.

Good ideas are sustained by people and passion, not bricks and mortar, but demolition will make it harder to be ambitious in a city where it’s already hard enough. The companies involved need us to think these buildings are unviable and unproductive. But there is money being made here. It’s just not the right sort and not enough of it is going to the right people. For those in power the real questions raised by these buildings are not development or dereliction, enterprise or stagnation. The real questions are: Who do you want to support? In what sort of city do you want to live?

Laurence Peacock



Photo by Helena Marie

**View the planning application - bit.ly/1vG8dtI
How to object - bit.ly/1t96hJi**

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COFFEE

THE DREAM OF THE COFFEE HOUSE

.....

My wallet won't close because it is full of loyalty cards for coffee shops. When I'm arranging to meet a friend, want to read a book or a magazine, or just find myself at a loose end, I gravitate towards coffee shops. They are one of my favourite things. Fortunately I work in Sheffield, where in recent years there has been no shortage of coffee joints.

Another love of mine is the literature of the eighteenth century, and unlikely as it may sound at first, the two are far from unrelated. Time and again, over the past four years, I've been reading about the eighteenth-century coffee house whilst making full use of Sheffield's booming industry of independent coffee shops. Since 2010, dozens of new establishments have appeared, all offering high-quality coffee in highly stylised environments. It's in exactly such coffee shops that a boom in cheap print first made a monumental impact on eighteenth century society, irreversibly changing Britain, and the world, forever.

When I was offered the opportunity by Arts Enterprise at the University of Sheffield to develop a short film with local filmmaker Gemma Thorpe, it was this kinship between coffee houses then and now that I wanted to explore. What is the coffee shop, what has it always been and what has it always wanted to be?

Shot entirely on location at Couch on Campo lane, the film features footage of real coffee drinkers whiling away a Friday afternoon in the heart of Sheffield. The film's soundtrack compiles contrasting descriptions of coffee houses, interspersed with the opinions of people we interviewed in coffee shops around the city.

The film gestures towards the surprising history of coffee houses and their representation in popular culture. It foregrounds two rival interpretations of what the coffee house is capable of, encouraging viewers to decide which reading they prefer.

On the one hand, there is the eighteenth-century vision of the coffee house as a centre for cultural exchange and learning. One commentator, writing in 1701, claimed that "coffee-houses have improved useful knowledge as much as the universities have". Another paper, written by Joseph Addison and Richard Steele, worked quickly to capitalise on this perception of the coffee house. Addison and Steele wrote **The Spectator** with the stated intention of filling these new coffee shops with knowledge, culture, reason, philosophy, ideas, opinion and, above all, learned conversation.

But for some eighteenth-century satirists and subsequent

commentators the tendency of the coffee house to imagine itself as more than the acceptable face of daytime drinking was hilariously undermined by the fact that they were commercial enterprises. In Alexander Pope's **The Rape of the Lock**, the poet encourages readers to ask whether the coffee house was really the home of learned discussion, or just an impression of it. Later, Virginia Woolf offered a more generous critique of the eighteenth-century coffee house, deducing that the 'whole thing is a mirage'.

Even as a mirage, the coffee house proved popular and lucrative. Though eighteenth-century London might not have invented the coffee house, it certainly learnt how to market it. And what these coffee shops also did, and what they are doing now here in Sheffield, is provide a space for communities. The coffee house is somewhere for people to be with other people, and that alone is worth celebrating.

Adam Smith



Photo by Gemma Thorpe

The Coffee House is available to watch at
adamsmith18thc.wordpress.com



Photo by Guy Atkinson

PROCUREMENT

HOW WELL DOES SHEFFIELD COUNCIL SUPPORT LOCAL BUSINESSES?

.....

A thriving local business sector is a key driver of economic regeneration. The New Economics Foundation has calculated that every pound spent with local businesses generates an additional £1.15 for the local economy, compared to 23p for each pound spent with non-local contractors. Councils can play a critical role in supporting local businesses by using their significant spending power with local suppliers, as well as by providing advice and other support.

How does Sheffield rate as a council which supports local companies? The answer isn't clear. In 2013 Sheffield won a

government award as one of the best councils to do business with. But more recently the Spend Small report, published by the Centre for Entrepreneurs and Spend Network, rated Sheffield 149th out of 150 councils for the percentage of council spend going to small businesses.

Leigh Bramall, Sheffield's cabinet member for business, skills and development, is adamant that the Council does understand the importance of supporting and investing in local firms, listing a number of initiatives - the launch of Business Sheffield as a one-stop shop for business advice, the Council's policy of

encouraging large contractors to sub-contract to local firms, and Buy4Sheffield, a partnership of eight public sector organisations targeted at local small and medium-sized enterprises (SMEs). Sheffield also has a SME loan fund which offers up to £25k. Banks are often reluctant to finance small firms, so the fund is well targeted, although it could be better promoted and the interest rate charged (10-14% across three years) is not particularly cheap.

From the perspective of small businesses, the Sheffield branch of the Federation of Small Businesses say that support from the Council has definitely improved over the last five years, whilst the Sheffield Chamber of Commerce report that their members have not raised significant concerns regarding the Council, other than the bureaucratic processes.

This all sounds promising but doesn't explain why Sheffield fared so badly in the recent Spend Small report. Matt Smith, from the Centre for Entrepreneurs, states that, "In creating the Local Authority Spend Index, we have used open data and transparent definitions of what constitutes company spend and small firms ... For the very first time we are cutting through councils' opaque statistics to give a true picture of direct spend with small firms."

Sheffield Council disputes the figures used in the research, claiming that in 2012-14 approximately 17% of its direct spend has been with small businesses, rather than the 4.33% quoted in the report. Whilst both parties acknowledge that it would be helpful to resolve their differing positions, this is unlikely to

in assessing best value and risk management, and the system has both increased the percentage of officer spend going to local businesses and driven down costs as new, more efficient suppliers have access to the market.

By contrast, in Sheffield the procurement of goods up to £25k and services up to £50k is done by the purchasing officer getting three quotes, a process that Stoke no longer uses. This is an easy system for councils to administer, but it can lead to business repeatedly going to known suppliers, and not necessarily local firms. This process also makes it hard for new firms to win contracts, and if the same companies are always asked for quotes there is no way of knowing whether there may be better, cheaper solutions from an alternative supplier.

Compared to Sheffield, Stoke also places less emphasis on framework agreements for larger contracts. Framework agreements can be used when a council is likely to require repeat orders of a good or service. A framework agreement sets out the price and quality standards for the goods or services which are agreed with a selected supplier or group of suppliers over a set period of time, generally four years. Periodic purchases then take place under the terms of this agreement. Again this is a system that is relatively easy to administer, but has a significant downside if you are a local business not party to the agreement. You may be excluded from bidding for council work for a period of up to four years, even if you can offer new, more efficient and possibly cheaper solutions than suppliers currently on the framework.

“WHETHER SHEFFIELD CHANGES ITS PROCUREMENT PROCESSES ULTIMATELY COMES DOWN TO A STRATEGIC DECISION”

happen soon. Councillor Bramall is waiting for the Centre for Entrepreneurs to respond to his Twitter invitation to a further discussion, whilst the Centre is waiting for the Council to publish its own calculations.

Councillor Bramall has also argued that the Spend Small report does not take account of the business sub-contracted to local firms from larger contracts. Whilst the value of this work is monitored, the relevant figures were not immediately available.

Stoke-on-Trent Council also has a number of large contracts with national suppliers, but still achieved fourth place in the Spend Small rankings with a small firms spend of 21.07%. A conversation with Steve Lovatt, Economic Development Manager in Stoke, raised some interesting points about the respective approaches of the two councils.

The Spend Small report uses the Companies House definition of a small business – companies with a turnover of less than £6.5m that employ fewer than 50 staff. This still allows for a wide spectrum of businesses, from sole traders to significant local companies. Stoke recognised that if you are towards the smaller end of this spectrum, or are setting up a new business, then a key issue is your ability to be able to win small (£5-50k) contracts from your local council.

Several years ago, Stoke prioritised a buy local policy as a key plank of their economic regeneration strategy. In order to support local businesses a significant change was made to the council's procurement system. All contracts are now publicised on Twitter and Facebook, and any local suppliers can bid for work with a minimum of bureaucracy. Council staff are trained

When Stoke's approach was discussed with Sheffield Council, the concern was expressed that if all contracts are advertised through social media, purchasing officers could potentially be dealing with hundreds of proposals - not a good use of staff time in a cash-strapped council. Ensuring that processes are manageable is relevant, but Stoke's experience is that their approach does not result in staff being overwhelmed with proposals, and is an effective way of increasing council expenditure with local firms and achieving best value.

Sheffield does some good work supporting local businesses and Councillor Bramall is probably right in saying, "we aren't claiming that Sheffield leads the way in this area, but we're confident we are not the second worst council". Encouragingly he has also said that he will ask relevant staff in Sheffield to talk to their counterparts in Stoke. Whether Sheffield changes its procurement processes ultimately comes down to a strategic decision – whether the Council wants to prioritise short-term savings by keeping a system that is very simple to administer, or whether the priority is to maximise Council spend with local small businesses and potentially achieve better value for money in the medium term.

David Edwards

**SME Loan Fund - bit.ly/1v3xs8M
Spend Small report - spendsmall.org**




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FOOD

TAPAS

.....

Tapas is often seen as the epitome of fashionable dining, but this way of cooking and eating can be super simple as well as gourmet. Tasty bites of what you fancy, designed to go with booze - food doesn't get much better than this. We asked two of Sheffield's tapas experts for their favourite dishes and top tips.

What is your take on tapas?

[Adrian Bagnoli, Cubana] Our tapas are both Spanish and Latin American. We have many traditional Spanish dishes on the menu, such as our lightly fried calamares (Andalucía style), and we have a number of traditional South American dishes, including cordero en vino tinto - tender lamb braised in red wine with red onions and fresh thyme.

[Edinixon Morales, El Toro] The richness of the Spanish cuisine is enormous. Our menu includes Valencian

having a starter, main course and dessert, but of choosing many small portions which bring people together in conversation. People normally remain seated in our restaurant, but it is traditional in some countries for diners to move about whilst eating.

How does tapas fit with the more traditional British culture of eating one meal over a short period of time?

[Cubana] In my opinion that's why people like tapas so much, because they are having a dining experience but also a sociable experience. By passing food up and down the table and comparing notes, it encourages much more interaction.

[El Toro] In English cuisine people are focused on eating whilst it is hot and often dine silently, only talking between courses. Tapas is about bringing people together. Because there are many dishes it is easy for conversation to flow between each one. Another benefit of tapas is the

“TAPAS IS ABOUT BRINGING PEOPLE TOGETHER”

croquetas de mariscos and Galician style deep fried squid.

What's your favourite tapas dish?

[Cubana] Chorizo y huevo con patatas crujientes - sautéed crispy potatoes with chunks of chopped chorizo, topped with a free range egg. This dish originates in Cadiz, South Western Spain and is absolutely delicious. It can be eaten whatever time of day - breakfast, lunch, dinner or supper.

[El Toro] Beef estofado in rioja. When I cook this tapa it feels like home. I use a traditional Spanish recipe with a Colombian style of cooking that I learnt from my mum.

Is tapas a style of eating or a cuisine in its own right?

[Cubana] I would say it's more a style of eating. It's the art of trying various different dishes. The fact that they are small plates means that you can sample lots of different tastes, making the whole dining experience a more pleasurable one.

[El Toro] It's a cuisine in its own right, but the style of eating is very much a central point. It's not a case of

choice. How many times have you been to a restaurant and spent half an hour deciding which dish to eat? With tapas you can choose as many or as few as you like.

Can people easily make tapas at home? What's a good starter recipe to try?

[Cubana] I would say a big 'yes' to that one. All you need is fresh, quality ingredients - meat, fish and vegetables - lots of patience and plenty of friends or family with whom you can share the fruits of your labour. A good starter recipe would be merluza salsa sambuca [see opposite page], which is fresh fillet of hake served with fresh tomatoes in a creamy sambuca sauce.

[El Toro] Tapas is very easy for people to make at home and is a very different dining experience for your guests. It can be as simple as putting the popular jamon serrano (cured ham) and some olives on a plate or as sophisticated as paella.

Cassie Kill

el-toro-sheffield.co.uk | cubanatapasbar.co.uk



PAELLA

Recipe by El Toro

Serves 4-6

-
250g paella rice
Half a chicken, cut into small pieces, deboned
450ml chicken broth
1 onion
1 red pepper
2 ripe tomatoes
1 clove of garlic
Fresh parsley, chopped

Fry the chicken in oil until golden then set aside. Chop the onion and tomatoes into pieces and finely chop the garlic. Add these to the pan with more oil if needed. Season and fry gently for 10-15 minutes until soft. Cut the red pepper into strips and add to the pan, frying until cooked.

Re-introduce the chicken pieces with the rice, stir a few times and add the chicken broth. Leave to reduce on a medium heat for 20 minutes. To finish, remove from the heat and leave to rest for 5-10 minutes. Add chopped parsley to serve.

MERLUZA SALSA SAMBUCA

Recipe by Cubana

Serves 4

-
4 hake fillets
500ml single cream
500ml white wine
6 fresh tomatoes, chopped
200ml sambuca
Fresh parsley, chopped

Place the cream and white wine in a pan and simmer gently. Add the chopped tomatoes and a pinch of salt then cook until the stock is reduced by half. Add the hake fillets and simmer for five minutes. Turn the fillets and simmer for a further five minutes.

Just before serving, turn the gas up high, pour the sambuca over the dish and carefully flambé. Garnish with fresh parsley and serve.

Photo by Sara Hill



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WORDLIFE

HOSTED BY JOE KRISS

.....

It's been an amazing month for literature in Sheffield thanks to Off The Shelf Festival of Words. It's a credit to the small team that put it together that so many events were so well attended, from John Lyndon of the Sex Pistols to Hollie McNish at our own closing party. Still, there's plenty more to come in November. We've got three offerings for you below.

We accept submissions on a rolling basis, so please send your poems and prose to wordlife@nowthenmagazine.com

JOE
wordlife@nowthenmagazine.com | [@wordlifeuk](https://twitter.com/wordlifeuk)



.....

KATE TEMPEST

8 November | Plug | £12.50

She needs little introduction. Kate Tempest seems to be everywhere in the last month, winner of the Ted Hughes Award and nominated for the Mercury Music Award. As we go to print tickets are selling fast, so don't leave it till the night as you'll likely be dissatisfied.

WORD LIFE WAKEFIELD

27 November | The Orangery, Wakefield | £5

Word Life is expanding to regular shows in Wakefield this month, with headliners Gav Roberts and A Firm of Poets alongside an open mic.

JOHN AGARD AND BUDDY WAKEFIELD

28 November | Graves Gallery | Free

Apples and Snakes and Word Life have teamed up to close the Picture The Poet exhibition with two of the most exciting contemporary poets. John Agard is a Afro-Guyanese poet who won the Queens Medal For Poetry in 2012. Buddy Wakefield is a touring US Slam Poet. Support from Gav Roberts and Stan Skinny.



Interested in performing or writing something for Wordlife? Contact Joe Kriss at wordlife@nowthenmagazine.com

Pennine Cat

You can't feel everyone's pain
Yet I felt his, enough to make you cry

When they scraped the cat off the Macc Road with a spade.
'But it's only a cat,' they said behind his back.

Try telling him that, a cat for company
Through winter's falling snow and rain

Lashed at black Pennine hills' Millstone Grit house
Black as the nightshift cat

Crawling over cold slag and coal
To kill the smallest mouse and vole.

Purring distant galaxies in its eyes
Bluer than Blue John in Blue John mines.

Kinship with his dust, bone and brain
This clever cat pawed open hook shut doors

Survived removal from red brick to green fields
A city cat, a country cat, two of nine lives.

Could never have a cat like that again
He never would, up until the day he died.

Sorrow – the price for loving something
For being alive. Thinking of the cat, he cried.
So did I.

Julian Colton

Wanted

WANTED:
STOLEN THUNDER

Dead or alive for the princely sum of
four promotions and kitchen dining set
once renowned
for #servingkingharold.
[Status update] Time Team conclude 1066,
trumps 1067.
Balloons burst everywhere.

WANTED:
MISSING COOL

Please return in any condition. Last seen
in the faded blue jeans
of Cobain, Layne and Buckley,
circa the winter of 1996.
Live Long. Oh, generational trend.
You loyal dog.

WANTED:
FRESH HAND TO HOLD

Will take any hand under 35. Prosthetics -
no offence - will not be accepted.
Temporary, Ideal
hand to hold, as seen on blessed summer
night first girl first love
first Laura.

WANTED:
POWER OF FLIGHT

Required for re-emergence into cosmic light
of next death delivery.
Must be able to both soar and dive.
Not forgetting ability to approach the sun
at reasonable distances.
Father son teams not accepted.

WANTED:
OWN WANTED POSTER

Must contain huge reward. Multiple dollar signs please.
With accommodating translation into the language of yen,
rupee and pound sterling.
Slogan stands:
Money doesn't matter as long as I'm wanted.
Money just finds me.
Bold picture to be taken
from prior, bold times.

WANTED:
POSTER CREATOR

Must be able to take believable credit for creation,
credit for process and must work
on credit at -
as yet ill-defined terms.
Must be willing to see big picture,
heaven as Bermuda,
vast hope for future
and slight irony,
given current attendance at the temple
of physical fact.

WANTED:
WANTED POET

Required: Firm grasp of the abstract treacle.
Must recognise 10 nuances in any given
intonation or phrase,
remembering silence has its own sentiment.
Must demonstrate ability to bemuse and reflect
the love light bending our backs,
groins and relative facial expressions,
both in times of joy and
or coitus.
Finally, Wanted Poet
must consider wanted poster,
essential to modern living.

James Lock

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COOL BEANS

A GUIDE TO VINYL



M P3. MP4. C3PO. UB40. I've never really understood all these music file acronyms. For me it's always been about the wax. Now I know what you're thinking - hot candle wax poured all over my body by a bloke called Keith dressed only in a towel, a fez and a smile. Well, you're wrong (although Keith does feature substantially in next month's column). I am of course talking about good old fashioned record vinyl wax. But the majority of you kids probably have no idea of the rules, etiquette and way of life that surrounds vinyl records. Once more, have no fear, because Advice Arnold is here, and he brings tips.

1. Firstly, when purchasing vinyl don't be taken for a ride. The quickest way to test whether a record is damaged is to hold it up to the light. If there are gaps or 'grooves' in it then the product is damaged beyond repair and the shop owner is trying to swindle you.
2. Be open to recommendations from the shop owner. He's knows what you like better than you do based on your clothes and hairstyle alone. Bottom line: never - *never* - buy stuff you'll actually listen to. You're missing the point.
3. Don't let anyone tell you digital is better than analogue. When's the last time you and some friends got a few beers in and listened to some crappy old prog rock mp3s you inherited from your uncle? Exactly.
4. When listening to a song on the shop headphones, make sure you sing out loud to fully test the record you're thinking of purchasing. By doing this you will also stir up some interest from big record company talent scouts.

5. There are a number of ways to pay for new records. Penny farthings, potatoes, pictures of Noel Edmonds and traveller's cheques are all acceptable currency in the record collecting world.
6. Many people like vinyl because of the big artwork, but you might find 12 inches is too small for you, so don't be shy to ask if they've got any bigger ones.
7. If you get home and realise you've purchased a record that you didn't want, don't worry. There are a plethora of different uses for vinyl - plate mats, frisbees, samurai weaponry, wobble boards, car alloys, toilet seats, etc.
8. To preserve your vinyl in mint condition, make sure you wash each separate record in a mixture of vinegar, engine oil, hand wash and warm lager every 35 minutes.
9. Contrary to popular belief, sandpaper is good for records. Try a sheet of super-course to really break in that £95 limited edition re-issue boxset.
10. Why are you wasting your time with 1940s technology anyway? Get yourself a 19th century cylinder phonograph unless you want to be the laughing stock of all your muso mates.
11. It's important to remember that you're not a true record collector until you own at least 6 Black Lace records (N.B. it doesn't count if it's 6 copies of 'Agadoo').
12. Finally, be extremely wary when attending 'vinyl lovers' nights. I went to one recently and after spending 30 minutes tied up in rubber leather being whipped by a bloke called Keith (that's where we met, in fact), I realised that I wouldn't be going home with any rare Pink Floyd LPs.



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Saturday 8th: The King Bee Rhythm & Blues Club, £4.

Sunday 9th: 4pm: Battle of the beer nations: Craft beer has never been better. Tickets cost £10 and include tasters of 6 beers.

Wednesday 12th: Alistair Anderson Master of the Anglo Concertina AND the Northumbrian Pipes £10 adv.

Thursday 13th: Eurosession. Free entry, donation welcome. T

Friday 14th: Rachel Ries + Canyon Family + Ian Bramall. £6 adv online, £8 otd.

Sunday 16th: Rachel Sermanni + David J Roch. £TBC.

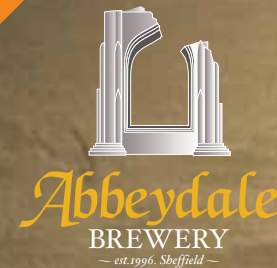
Thursday 27th - Sunday 30th: Shakespeares Autumn Beer festival featuring 35 real ales and 5 craft keg beers from around the UK. Live music TBC throughout the weekend.

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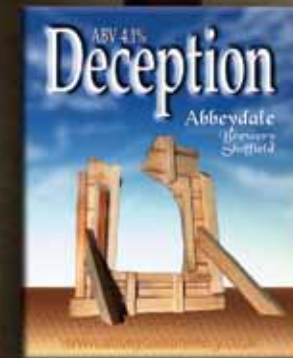
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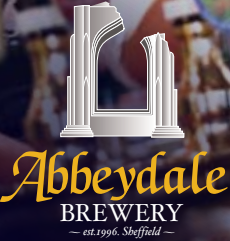




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MARTIN VLACH

DREAM-LIKE PHOTOS FROM THE CZECH REPUBLIC

.....

Martin Vlach is a photographer and artist based in the Czech Republic. We don't know much about him. He was immediately open to featuring his photography in Now Then, discovered on Tumblr during some late night surfing session, but it took a while to convince him to do this interview. Like quite a few artists we have come across over the years, he prefers his work to speak for itself. That said, we managed to extract the following information from him.

Where are you based?

I'm living in Czech Republic in a small village near Prague.

What inspired you to start taking photos?

In my early beginnings I did mostly portraits, very colourful

your nightmares.

What techniques do you use when making your work?

I let my thoughts flow free, try to not think too much and keep it all really unconstrained. I also try to not push myself to create something, because I know that what I produce wouldn't be as good.

What do you hope to capture?

I always wanted to capture real emotion - just simple photos full of emotion which would have an impact on people.

How do you spend your days?

Nowadays it's all about school, which keeps me quite busy. Otherwise my life isn't very different from the lives of my peers.

How has your approach to your art changed over



and likeable. I did this for almost five years, but then I thought I needed a change and started something new. I left it all behind, because I felt that my photos were empty and drab at that time.

Do you have any formal photography training or did you teach yourself?

I've taught myself over the years. Like many younger photographers, I looked for inspiration on the Internet. I also did an entrance exam for a photographic school, but I didn't pass - twice, to be honest.

How do you describe your artwork to people who have never seen it?

In my photographs are captured your dreams and also

the years?

I would definitely say that my style has changed but my approach is the same as it ever was.

What are you working on at the moment?

Nothing to be honest. As I said before I try to not push myself to work. So right now I'm waiting for my muse. Hopefully she'll come really soon.

Good advice you wish you'd been told earlier?

I wouldn't listen anyway.

martinvlach.tumblr.com



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SOUND

GUITAR MUSIC ISN'T DEAD, BUT IT MAY NEED RESUSCITATING

.....

Every now and again, the phrase ‘guitar music is dead’ rears its head in conversation. There’s nobody like The Clash anymore, there’s not been a good album since The Strokes’ **Is This It**, rock n’ roll died with Oasis... You get the idea.

It’s all subjective of course, but you don’t have to look far to see rock music being slated, with many claiming it’s dead, dying or - the opposite extreme - suddenly reborn.

It’s obvious guitar music isn’t what it once was, as shown by the rapid decline of NME. The readership of this once giant publication fell below 20,000 this year, compared to 300,000 in its heyday. Granted, magazine sales aren’t exactly at an all-time high, but it’s a telling sign that NME no longer has the same grip to promote new bands and interview the big stars as it once did.

There are a few suggestions as to why rock may be faltering. Electronic music has fully embraced the interac-

So what does it need to do to change? New influences and imagination would be a start. More established bands are often too complacent to attempt something different to that original album that people loved when they can more easily market more of the same. New artists often aim for fans of the big guitar bands of the past to secure a ready-made audience or, worse still, make a career out of being friends with a famous lead singer from Sheffield.

Julian Casablancas, lead singer of The Strokes, recently told Rolling Stone he no longer enjoys playing the songs that made them famous. “But it’s the same thing with an actor,” he said, “If a movie does really well at the box office, they make 10 of those afterward because that’s what they think people like ... If something has commercial value, it doesn’t mean it’s good.”

There are now so many genres and subgenres in music that it’s completely saturated. But rather than seeing this as

.....

“THERE ARE NOW SO MANY GENRES AND SUBGENRES IN MUSIC THAT IT’S COMPLETELY SATURATED”

.....

tivity of the Internet in a way that many rock bands have not. YouTube and Soundcloud and are used prolifically by producers, while Boiler Room streams performances and DJ sets live, reaching out to new audiences all over the world.

Collaboration is not something that happens as easily in guitar music either, whereas in electronic music it’s a regular occurrence. Artists work with each other all the time, creating new sounds and keeping the music fresh. It’s a lot better than Liam Gallagher slagging off a newly hyped indie band or trying to fabricate a new rivalry between two guitar bands like it’s 2005.

Maybe it’s not dying. Maybe it’s just not as relevant anymore.

In the last few decades there were a handful of iconic guitar bands and guitar music remained at the forefront of people’s minds - the Britpop era dominating headlines, the anti-establishment punk scene of the 70s, the mad brilliance of Bowie. It’s near impossible to identify a current band or scene in guitar music that has anything like the same impact.

an obstacle, musicians should be encouraged to work with it. One thing rock bands have always had on their side is gigs. There is nothing better than seeing an on-form band performing in a packed, sweaty venue.

Commercial guitar music will always be available to those who want it though. Kasabian are still going, selling out stadium tours in rapid time and headlining Glastonbury, and Arctic Monkeys’ latest album reached number one in several countries. Hell, my 11 year old sister loves them now and Little Mix was the only thing on the playlist before.

It’s not that rock music is dead. It just needs resuscitating. There are still the big names like there always will be, but as a whole the genre may need the defibrillators on standby to wake it up.

Brady Frost

LIVE

.....

BUNGA BUNGA

11 OCTOBER NIGHT KITCHEN

Bunga Bunga have been doing their thing in Sheffield for a while now. After putting on their first London event at the start of October, they returned to the Night Kitchen with a line-up featuring stars of the new grime wave Murlo and Mumdance, and ex-Roll Deep member Trim.

Born and raised in the East Midlands, Murlo now resides down South, a move which has obviously shaped his music towards more dancehall and grime inspired beats. Opening proceedings in room 1 like a greyhound round Owlerton race track, he shows no signs of slowing down as the set progresses. Suddenly he drops DJ Q's 'Armagiddion' and the room really comes to life. Gun fingers, Red Stripe flying and a surge forward. Murlo knows how to please a Sheffield crowd.

By the time Trim, Obese and DJ Begg wander on stage the Night Kitchen has started to fill up. After recent collaborations with Funk Butcher, Paul White and Toddla T, you'd have been forgiven for thinking that Trim was straying from grime. That may well be, but tonight we're treated to a set of classics including 'Duppy' and 'When I'm Ere'. It could be the rewinds, Trim's crowd interaction or just the nostalgia of it all, but as they finish there's a mass exodus to the smoking area. Nobody was missing any of that set.

After the energy Murlo and Trim provided it feels like the crowd is flagging a bit when Mumdance walks on. After working with Novelist on one of the best grime tracks this year, it's hard not to expect a bit more from him. Then again, a set made up of mostly his own work wasn't going to be everyone's bag. A good way to end the night but I can't help feeling the two artists who went before him could have done it just as well, if not better.

As always Bunga Bunga put on a solid night. The Night Kitchen remains a great venue for a rave and the Sheffield crowds will always be a bit mental. The city needs events that take risks. Hopefully we'll see more of this new grime wave up here in the near future.

George Springthorpe

GLASS ANIMALS

16 OCTOBER PLUG

The Half Earth is a very talented man. Since moving to Sheffield from Blackpool he's begun to attract a whole swathe of admirers, recently supporting Rae Morris on her UK tour. I've seen him perform several times now and he just seems to get better and better on each occasion. Tonight is no exception.

He's recently been in the studio experimenting with different instruments, and tonight he takes his music to another level. Joined for half of his set by Ben from Peaks, the inclusion of synths adds a whole new dimension to his sound. New song 'Balance', along with 'Pale Waters' and the stunning 'Glass', are given a new freshness and vibrancy. And then there's the voice, which never fails to astound.

The stage resonates to the sound of the jungle as Glass Animals appear, drenched in a neon haze. This is not the Oxford band's first visit to Sheffield, but as singer Dave Bayley points out, it's their first time playing in a venue that isn't a pub. It's an indication of how their popularity has grown in the last couple of years. They released their debut album, **Zaba**, earlier this year to rave reviews in certain quarters, and whilst it was certainly the work of a very talented group of musicians, it felt like a case of potential not being realised.

This problem is apparent in their live set. Their music is overflowing with clever ideas and inspired touches but it feels shallow. Oddly, at the same time there's a sense of sameness. They do try and mix things up and really go for it on certain songs. Rich soulful vocals mix with inventive instrumentation, wrapped up in a tropical 80s vibe, but all too often it feels like the work of an over-enthusiastic teenager, fumbling around in the dark whilst reading nonsense poems. But maybe it's just me, because the crowd seem to be completely besotted and go, well, totally gooey for 'Gooley'.

Rob Aldam

DEATH FROM ABOVE 1979

24 OCTOBER PLUG

Death from Above 1979 have always been somewhat of a benchmark band for me. After they released their debut album ten years ago they did the mandatory tour and then called it a day completely, stating very clearly that the phoenix would never rise.

But DFA were kept alive by their fans. Whenever they were talked about it was never in the past tense, always present. Making their reunion official a few years ago, the trunked duo have made it very clear how they feel about bands that are not willing to call it a day and the dangers of people always expecting a follow-up album.

This ethos and in-the-moment is completely translated into the DFA live experience. Performing to a sold out Plug, they play with an intensity and obvious personal joy that so many other live acts would do well to follow. They are on that stage because they want to be, and that feeling passes through to the crowd. With no introduction, just a simple wave, they smash through as many songs as they can, only stopping briefly to joke with the crowd whilst changing an instrument or resetting the drum kit.

The sheer technical prowess is entertaining enough. If you are trying to reverse engineer just how in the hell they fill the room with two instruments, I wish you all the best. With squeals and loops that fill what tiny gaps remain, DFA are a constant rhythmic charge, switching between disco-infused, slowed-to-a-halt blues and straight up chaotic noise.

True to their word, DFA have not been weakened by constant touring or a need to push new material. They are huge and foreboding, but keep the unique quality of a couple of kids playing a show in a DIY venue. Whilst I would be first in line to see them if they ever tour again, I wouldn't be surprised if they didn't. And though that would be a shame, I believe that is part of the magic.

Gordon Barker

LISTINGS

HOSTED BY
ALEX HEF-TEE

.....

Fire and light warm the night as mobs burn effigies and kids egg their maths teacher's house. From mischief week to the start of advent, November is a direct route to winter and the big Chrimbaz. A distinctly rave-heavy listings this month to warm you up for the party season.

TILL THE STARS TURN COLD

All Month | S1 Artspace | Free

An intriguing exhibition inspired in part by **Singing in the Rain**, Till The Stars Run Cold explores how voices and speech - manipulated, dubbed, juxtaposed and jarred - travel through objects, bodies, mechanisms and situations.

DUSK TIL DAWN INTRODUCES DARK ROOMS

7 November | Secret Warehouse | £12/£14

A selection of excellent Sheffield DJs introduce another brand new collaborative night to Sheffield. Plump DJs, Phat-world, Luke Pompey, Cervo, Tim Toil and many others have the honour of playing at the very first Dark Rooms.

RADIAL + MAT STEEL

14 November | The Night Kitchen | £10 adv

Sheffield Techno Institute slink back into The Night Kitchen clutching a lightning bolt and wearing a toga, ready to wreak techno havoc on the bleeping masses. Radial comes all the way from Holland with his special selection, supported by Sheffield's own Mat Steel.

ECHO & THE BUNNYMEN

26 November | Leadmill | £26.50 adv

Liverpudlian alt/psyche rock duo (formerly trio) Echo & The Bunnymen come to the Leadmill with a new batch of songs taken from this year's **Meteorites**, their twelfth studio album since forming in 1978.

ANDRÉS

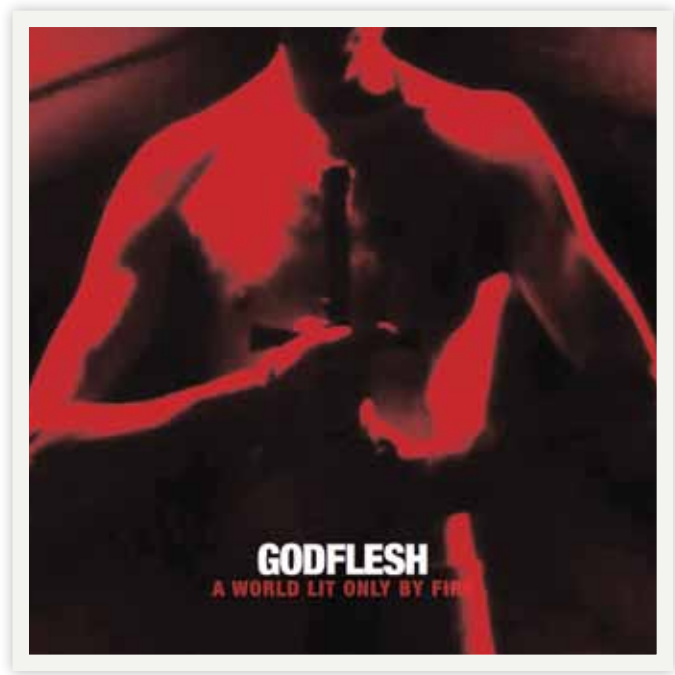
29 November | Hope Works | £14 adv

Banana Hill's third birthday and debut night at Hope Works is marked with a special performance from the DJ Dez Andres, contemporary of J Dilla and Moodyman. California's Seven Davis Junior and Peckham's Al Dobson Junior complete the bill.

COMPUTER CLUB

29 November | Raynor Lounge, Students' Union | £3 otd

This here magazine teams up with CPU Records for an evening of vintage electro masterpieces and fresh computer funk. Sets from Sheffield Bleep, Manchester's Hanal and Marseille's Poborsk. Free 7" flexi disc for all.



GODFLESH

A WORLD LIT ONLY BY FIRE *Avalanche Recordings*

On a world lit only by fire, a cold wind blows across a continent ravaged by war and industry. There is nothing green, no signs of life. What water can be found shimmers with petroleum rainbows in the light of a dying sun. The smashed hands of dead cities claw silently at a sky the colour of static. Decapitated skyscrapers lean drunkenly askew, like broken teeth rotting in a crumbling concrete jaw.

At the centre of the continent is a vast flat plain, as if some machine of unspeakable size and power had scraped it clear. At the centre of the plain is a vast factory. The factory is full of machines whose purpose and function is not apparent, engaged in the production of products unidentifiable, for a market unimaginable. Steam hammers and presses slam, boom and hiss with sullen, rhythmic malice. Wrist-thick metal cables thrum and buzz in the darkness above the machines, vibrating in time with the banging below. Every now and again, metal scrapes shrilly upon metal, like the punctuation of an alien grammar.

At the centre of the factory is a room with no windows but 99 monitors, flickering with images of the blasted landscape beyond. At the centre of the room sits the last man on the planet, with the control cables and data feeds crudely spliced into what were once his eyes, his ears, his brain. His wrecked mouth mostly barks orders, but sometimes what's left of the mind inside mutters and murmurs to itself, trying to remember where it all went wrong, or howls "I told you so!" to a dead, uncaring world.

This, dear reader, is what it sounds like.

Paul Graham Raven



JIM GHEDI

DESTROY ALL YOUR EARTHLY POSSESSIONS *Audacious Art Experiment*

As someone who has made electronic music, when I first clasped my ear drums on this, I immediately realised this was a labour not just of love but of almost hypnotic devotion. The feeling of order from chaos that carries the whole album is mind bending. 'Nevermind how he got there,' was my inevitable answer, and I began to listen to it as an admirer.

The soul of the instrument, its taste and colour is what Jim Ghedi has found to be his muse. Rather than notes, melodies and scales, **Destroy All Your Earthly Possessions** gets around those roadblocks to provide a deeper and richer experience.

The perfect accompaniment to strong black coffee on a French boulevard, or on headphones while walking at night, this album is edgy. Flourishes of drama teeter on the brink of anticipating sampled sounds which bring an energy similar to dreaming. String and wind instruments are played to their boundaries, and when they fuse together for a brief splash in 'Motion', a rare symphonic climax is reached.

Like a piece of abstract art, from a distance it seems unfunctioning, but once you look harder and follow your senses, the conversation with the artist begins. Track titles like 'Fatherless' and 'Patti's Book, Window Seat' reveal the unmissable work of a poet in music. The flow and cadence of the album is like metered verse, and as a whole this album can have you drifting into a romantic trance. Ending with the enticingly named 'Arrival/Friends Embrace', this universally familiar moment nudges us to make amends with our social lives.

Rowan Blair Colver



VARIOUS ARTISTS

BTR 5TH ANNIVERSARY *Bad Taste Records*

Local lads Bad Taste Records have proven to be one of the breakout successes of the Sheffield label circuit. What started five years ago as a stable for resident producers and MCs, getting together to create grime and hip hop with a distinctive South Yorkshire brogue, has now spread its tentacles into the realms of house and garage and has a roster that spans both sides of the Atlantic.

For their fifth anniversary Bad Taste have unearthed two volumes of previously unreleased material, with a few choice cuts from the vaults thrown in as well. It's a case of revisiting their roots on **Volume One**, as stalwart spitters Trellion, Sniff and Rawkid all plug in their mics over a string of woozy, sluggish beats, the latter combining to electric effect with Coco on the Darkstorm-produced 'Mind Like Water', a pairing of fluid grime bars with a softly lilting beat that harks back to classic era 90s hip hop.

While Volume One provides the audio roach paper for firing up a late night spliff, **Volume Two** concentrates on what's made you earn it. Walter Ego's blustering coalition of breaks and house on 'Motherfuckers' kicks off proceedings, before London producer Itoa tackles 'Oops' by Tweet, holding his own in a fairly saturated market. Timbah digs his grime-covered heels into the classic **Seven Samurai** score on 'Return of the Samurai', while Squarehead gives one of the label's New York associates Tony Quattro a slick rubdown on his remix of 'Doubt'.

It's a strong two volumes from the birthday boys and should serve as a trusty almanac for anyone who's traced Bad Taste's journey over the past five years, as well as a healthy introduction to those just arriving.

Jack Scourfield



MR OIZO

THE CHURCH *Brainfeeder*

This month sees the return of Mr Oizo to the airwaves. The now legendary LA-based, French-born producer who brought us the instantly recognisable anthem 'Flat Beat' has been absent from the music scene for a while whilst delving into film and remix work. His latest, **The Church**, comes to us via Brainfeeder and, true to the imprint's style, is much more than just an electro record.

Oizo opens with 'Bear Biscuit', a wonky beat with a brash melody, followed by the analogue acid of 'Ham', which despite carrying an over-the-top carnival atmosphere is perfectly poised above the minimal percussion. 'Dry Run' returns to a slightly off kilter beat, produced as if to replicate the sound of two records playing out of synch. 'Mass Doom' is funky, whilst 'Machyne' would not be out of place in the dingiest of techno nights, with a superbly worked break down which builds to a crescendo, only to tease back down to a kick and bass line. 'Church' concludes the record, complete with four to the floor kicks and a deep vocal sample.

Perhaps the only criticism I can level is that this record is a modest ten tracks long, but the fact that it feels short can only be a testament to the quality of its content. Mr Oizo is much more than the man who brought us 'Flat Beat' and this record proves it beyond doubt.

Fred Oxby

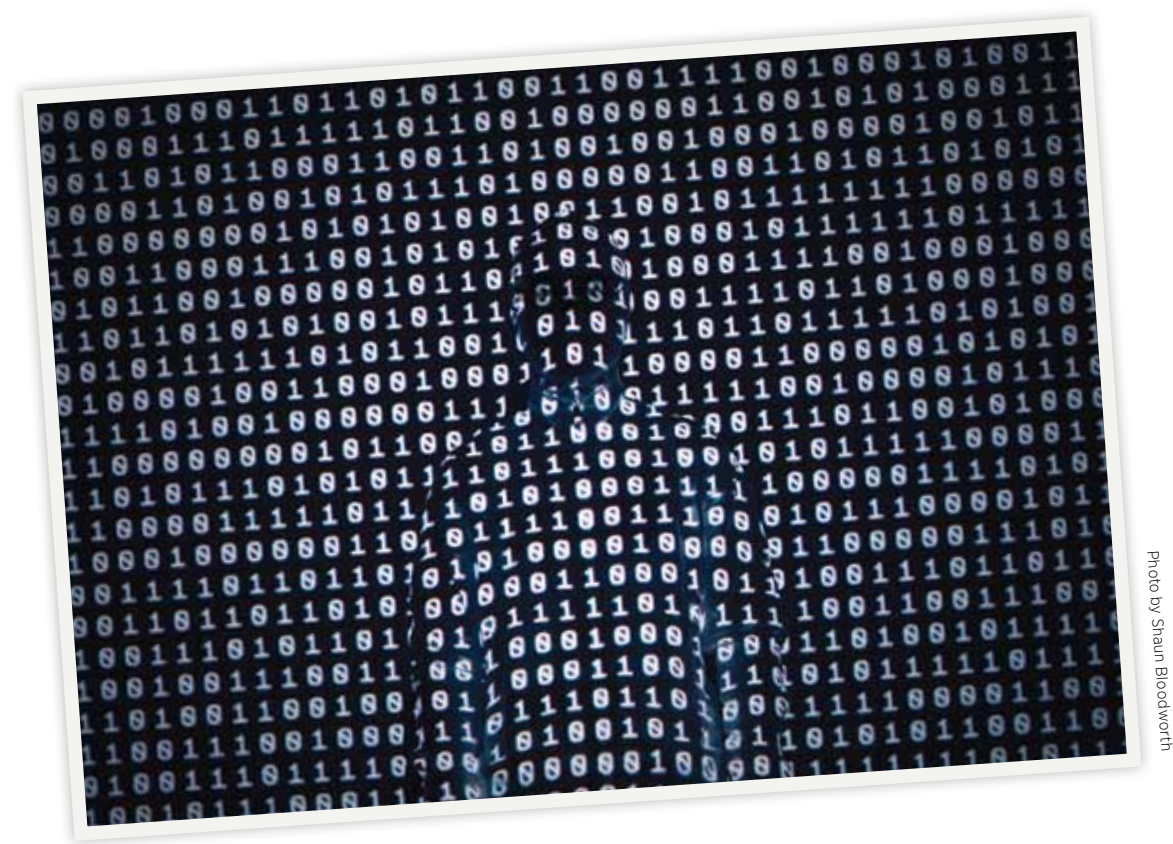


Photo by Shaun Bloodworth

CYGNUS

CHANNELLING EXTRA TERRESTRIAL TRANSMISSIONS

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If you're lucky, this copy of Now Then will include a 7" flexi disc vinyl insert from CPU Records (if you're unlucky, read on). Set up by local DJ and electronic music fanatic Chris Smith, it's hard to believe Central Processing Unit has only been operating for two years, such is the extent of its impact both nationally and internationally. Focussed on a distinctive sound rooted in the 80s and 90s, with cover art design by Humanstudio, CPU has put out material by the likes of DMX Crew, Mrs Jynx, Paul Blackford and Automatic Tasty.

The label's debut release, **Newmark Phase**, came from Texas-based Cygnus and was positively reviewed in Now Then #56.

September this year saw the release of a new Cygnus LP, **Tesseract**, and the aforementioned flexi, featuring 'Extra Terrestrials', is available now through Now Then and CPU. I chatted to Cygnus about making music and receiving extra terrestrial transmissions.

Tell us how you got started with making music and how you moved into making electro.

My first tracks were on my dad's computer. When I was a young boy, he had a version of Cakewalk for Windows 3.1 or something equivalently ancient. When he got a JD800 [synthesiser] I lost my mind cause you could make sci-fi soundtracks with the synth patches. I loved those sounds.

Do you record most of your tracks in one take?

Yeah my tracks are all written in one take. I usually just try and tune in and synchronize with whatever my mind is blocking me from feeling. The other day I was listening to a very obscure psychic friend of mine's podcast. He was channelling some beings from the Pleiades [star cluster], if I recall correctly. All this information was flowing in, and because I was in front of my gear, an album called **Rexus Recta** was written. I just became very receptive and did not argue or try to rationalize anything. I was feeling and I just made some of the most sick electro funk alien occult shit ever. I'll never release it, but I'll probably send it to some friends.

What's the story behind 'Extra Terrestrials', the track available on the flexi disc?

'Extra Terrestrials' is a channelled song from some people who live very far from Earth. I can't say any names for functional reasons - literally can't pronounce them without a stronger tongue - but they are from a part of this galaxy called Robarecta and had some information that they thought I could use. I'm unsure of when I actually calibrated and received the data, but that's what came out. The general message can appear clearly, and you certainly don't have to be aware of the origins. Orange smells like orange no matter which tree it came from.

How has your set up changed over the years you've been producing?

My setup has changed a lot actually, even in just the past few months. It's probably in relation to how I think about it. Everything I do musically is so in the moment that I'd use anything to

“ORANGE SMELLS LIKE ORANGE NO MATTER WHICH TREE IT CAME FROM”

get the message across. I just try to make sure the right things are in place when I receive the message to transmit through the machines and then onto some recordable medium. If I could I would just levitate over the Atlantic in a pyramid and stream my thoughts for everyone to tune into. But they haven't made anything like that yet.

Your last album, Newmark Phase, was inspired by the William Gibson book Count Zero. Were there any non-musical influences behind Tesseract?

Yes, Tesseract is influenced by Hyperion by Dan Simmons. It is a science fiction novel and it is completely fantastic. It put me in its world and I think I am still there. There were a lot of tracks I wrote for that book. All of the tracks on Tesseract are for that book, except for 'Video Games' and 'Technologic'.

How did you get involved with Central Processing Unit?

I had known Chris Smith as Sheffield Bleep on web forums for years and years. Chris told me he was starting up a record label and wanted to put out some vinyl. I knew from the beginning that it was going to turn into something really seminal. Chris is very dedicated to the label and it shows. He has also done some very gracious things for me and I'm glad I know him. Also he has a pistol to my head at this very moment. Notify the authorities please he's not looking please don't think just do it OH GOD HE'S WATCHING ME WRITE THIS SEND HELP PL-

What appeals to you about electro as a medium?

I like how you can use the coldest, deadest, inhuman sounding things and make hilariously weird funky rhythms at the level of Parliament Funk, James Brown or Bootsie Collins. A

gap is crossed. There's also room in it for spirituality (meditation, mindfulness, peace), non-emotional things like science fiction architecture (Syd Mead), spaceships, humor, politics, psychic communication and occult archaeology. Shit is advanced. The shoe fits. The medium itself is living.

Do you think it gets the credit it deserves as a genre? Techno and house have both made huge comebacks in clubs in the last five years, in the UK at least.

See, I don't really know too much about electro as a genre. I'm just way too close to it. If you are seated millimeters from a huge television set and staring, you can observe the individual pixels but never the big picture.

Maybe electro doesn't get the credit it deserves because it can sound so alien and weird. A lot of what drives genre hype is sex appeal and ego bullshit, from my observations, and you don't see a lot of that in electro as it is now. You're more likely to see some occult references or alien crypto-conspiracy or something about quantum physics. Very few individuals in my sector protest these problematic latitudes in the music scene. We'd rather hide in the antimatter.

What are your upcoming plans for your own label, Biosoft?

I let my colleague Felicia take care of all of the Biosoft stuff. The reason being, I felt like Kim Jong Il or something owning a record label and also releasing music on it. We hope we get to release some more Patronen, because we love that music so much and it's collected a large amount of acclaim. Deservedly so - the artist who produces that music is a jewel of this

world, some kind of matrix of intelligence origami'ing itself into a human when it's not resting. Stay tuned because we have some more stuff coming out.

Sam Walby

If you didn't get a flexi disc in this copy of the mag, stay tuned on Facebook and Twitter throughout the month or come to the CPU event at the Raynor Lounge on 29 November.

Get your free digital download of 'Extra Terrestrials' and digital-only b-side 'Cybrid Vox' by emailing input@cpurecords.net with the subject 'I'm reading Now Then issue 80'.

Disclaimer: Flexi discs tend to have more surface noise than standard vinyl. If your copy skips, experiment with the weight of your tonearm and make sure your stylus is in good condition. Bear in mind they have a limited lifespan and never fold them.

cpurecords.net

HEADSUP

NAT JOHNSON

.....

You may know the Sheffield-based songstress, maverick and fighter Nat Johnson best as the former front-woman of Monkey Swallows The Universe and Nat Johnson and the Figureheads. She performed the music of Connie Converse at Sensoria Festival this year and recently finished her enchanting new album, Neighbour of the Year, which is due for release on 17 November.

How does Neighbour Of The Year differ from your Monkey Swallows The Universe and Figureheads albums?

Lyrically, there's personal and then there's *personal*. **Neighbour of the Year** deals with the cycle of anxiety as I experience it. It's not only meaningful, but genuinely useful. It helps me keep a good perspective on my own mental state. I used to write something then figure out what I meant after. Now I tend to consciously work through my thoughts during song writing, so it's more likely to have a clearer, personal revelation.

Musically, it's still me, but I hope you can hear over ten years' experience and development. The Figureheads marked a mid-point where I wrote these quiet, sparse songs, but they shared a space with other kinds of songs. Whereas now, I'm giving into the sparse kind of music I'm more comfortable and experienced in making. How that translates live is important and I have a band of talented multi-instrumentalists giving me great flexibility and freedom.

What is your favourite track on the album?

I want to say 'Shelter', which means more sentimentally because I wrote it for my husband, but I'll choose 'Not Now, Horse', because musically it's my biggest achievement.

What was it like working with well-known Sheffield producer Dave Sanderson?

Dave's fingerprints are all over this album. He really understood and cared for the songs. We developed them together in the studio, rather than me going in with fully formed ideas, so we were able to try different approaches and see what felt right. 'Shelter' was delivered in a single take and it felt like that was the only way to do it. We just had to wait for the right conditions, the right day, the right mood, to capture it.

There are some backing vocals on 'I Can't See You', where I asked Dave to make them sound like they're in a Tim Burton film. That gave us the idea of assigning film directors to some of the songs. We had Wes Anderson for the playfulness and little surprises of 'DOG' and Shane Meadows for the directness of 'March, March'.

On the subject of Neighbour of the Year, do you make a

good neighbour?

Not really. I wrote the album in my house and the walls are pretty thin, so whenever I'm writing or rehearsing I know I can be heard. I must drive my neighbour mad because he usually turns his radio on. So that's partly what the track 'Neighbour of the Year' is about. That and the fact that when you're aware someone is physically close but you don't really know them, you can't help wondering about their life sometimes. He's a private guy. God, I hope he doesn't read this.

What can we expect from your Women Of Steel performance, celebrating the women who worked in Sheffield's factories during World War I and II, at the Cathedral on 26 November?

I know we're playing 'in the round', which will be unusual. I love playing the Cathedral and think it's going to be wonderful. I'm looking forward to seeing the Women of Steel statue and being able to say I helped put it there.

What are your plans for 2015?

The UK tour starts at the end of January and finishes at the Greystones on 6 February. We'll be playing some Monkey Swallows the Universe and Figureheads songs alongside the new ones. We're also taking our Connie Converse Sensoria show to a couple more cities and thinking about recording some of that. Ideally, I'd like to start work on another album, but we'll see.

Phoebe Seymour



Photo by Andy Brown

natjohnson.co.uk

KEEP IT SOCIAL

SOCIAL ENTERPRISE SOCIAL

With guest speaker Ben Allen, Chief Executive of Oomph Wellness, a social enterprise which improves quality of life for the elderly in the UK and globally through fun, interactive, and vibrant wellness and exercise classes.

Social Enterprise Socials are THE meeting place for social entrepreneurs to exchange ideas, collaborate and celebrate the impact social business provides in the great city of Sheffield. With inspiring guest speakers presenting at each event, updates from key players in the sector and free refreshments available during the event, what's not to like?

Join us on Thursday 20th November from 5-6.30pm
Union St., 18-20 Union Street, Sheffield, S1 2JP

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FILMREEL

THE FADING ART

.....

The conflict between nostalgia and progression is a constant source of discussion for movie lovers. Is nostalgia determined by topic or by method? Is it feasible for filmmakers to hold onto the past when the future is developing so quickly and how does this affect the quality of films being produced? Can there really be a set of conclusive answers in a world in which personal opinion rules?

Take the word nostalgia and break it down. It can be active or passive. It is a 'wistful affection' or a 'sentimental longing' for something past. The Greek origin of the word derives from feelings of pain, the Latin acute homesickness. Pain? Homesickness? Are these really words we would tag onto a fondness for old films? Some of the world's best filmmakers would argue that is not just a case of fondness, but one of artistic integrity. Film as art is now clouded by digital innovation.

Quentin Tarantino and Christopher Nolan argue a good case, both vocal champions of traditional film over digital

coming together through team work and a little bit of luck. Shooting on 35 or 70mm film is a lengthy process that requires skill, dexterity and a clarity of direction. There is no rewind button, no editing out something that doesn't look quite right. This film making process is arguably more human, less robotic.

Standing by his belief that movie lovers will begin to desire the traditional film-going experience again, Nolan shot his latest film, **Interstellar**, on both 35 and 70mm film. He hopes that this will give the film a richness rarely seen in big budget blockbusters. This may be true, but with the progression of digital innovation comes a change in the way the cinemas themselves operate. Millions has been invested in upgrading cinemas all over the country to house these new projection techniques. By clutching on to a romantic ideal of film, is Nolan shooting himself in the foot? The film will be opened up to digital cinemas in its second burst but its initial impact will only reach those lucky enough to be near one of his chosen cinemas.

“[TO TARANTINO], RE-FORMATTED FILM IS FALSE, NOT PERFECT. FILM IS HISTORY.”

projection. At Cannes this year, Tarantino even went as far to say that digital projection is the “death of cinema as we know it”. A little strong perhaps, but within his frustration lies a valid point. He advocates against what is perceived to be perfection in today's digitally restored era. To him, re-formatted film is false, not perfect. Film is history. It reflects not only its creators but also the time in which it was created. It's nostalgia in its most positive form – an appreciation of the past, a respect for what came before, for those films that broke boundaries and made history. Re-formatting them seems inappropriate.

Both directors muse upon the risk that films will be reduced to content. Like on-demand TV and mobile phone media, the cinema has become a platform for viewing rather than an experience. Everything is so instantly accessible, and with Hollywood pumping out films like there's no tomorrow, it is easy to understand where Tarantino is coming from when he says cinemas are no more than “television in public”.

This experience exists even before the film hits the screens. Nolan talks of a 'considered' way of working, with movies only

Fellow filmmaker Mike Leigh sums it up perfectly when saying, “Like everybody else, we're a little bit nostalgic about film, but the reality is that the labs [to process film] are closing down.” Whether taken literally or metaphorically, there is no denying that film, to use a cliché, moves with the times. Nostalgia fights this natural progression, but how long it will hold out is uncertain.

The real question is, does any of this really define how good a film is, or is it down to the fundamentals, the foundations? In other words, the filmmaker, the story and its substance. Again, a question for which the answer is all a matter of opinion.

Anna Pintus



Christopher Nolan

FILM LISTINGS

HOSTED BY SAMANTHA HOLLAND

STREET TRASH

James M Muro, Japan, 1987

11 NOVEMBER | 8:30PM | SHOWROOM | £8.10

Presented by Celluloid Screams, this screening is in fabulous 35mm. Be warned, though – **Street Trash** is a truly dark comedy satire, with pretty much no sense of taste. It presents a vision of homeless people turned to goo by seriously bad wine found in the basement of a liquor store.

showroomworkstation.org.uk/streettrash

THE BIG SLEEP

Howard Hawks, USA, 1946

16 NOVEMBER | 7:30PM | 215 SHARROW VALE ROAD | £3

Regarded by many as *the Bogart and Bacall film*, this splendid noir directed by Hawks adapts a Raymond Chandler novel in which blackmail, gambling and alcohol play central roles. The plot is confusing, the exposition scenes cut, but the mood and performances brilliant. Altogether a perfectly enigmatic film noir. facebook.com/SharrowReels

DEAD OF NIGHT

Cavalcanti, Crichton, Dearden & Hamer, Finland, 1945

16 NOVEMBER | 4PM | OLD WOOLWORTH'S, THE MOOR | £5

This remarkable horror revolves around four people gathered in a country house recounting their ghostly stories of supernatural experiences. A much-lauded anthology of horror, it brings together five chilling tales that work brilliantly together as a single cinematic experience. Presented in glorious 16mm. Prepare to be spooked.

magiclanternfilmclub.org

MYSTERY FILM AT #9

23 NOVEMBER | 5:30PM | CAFÉ #9, NETHER EDGE | FREE

Venturing into lazy Sunday afternoons, Café #9 will be showing films about and inspired by musicians and created by independent filmmakers. The cafe will be open later than usual for this free event, so come along and enjoy an early evening of film, music and coffee, with time to chat between reels.

FAVOURITES

OUR PICK OF INDEPENDENT SHEFFIELD

.....



Photo by India Hobson

PICTURE HOUSE SOCIAL

383 ABBEYDALE ROAD
PICTURE-HOUSE-SOCIAL.COM

Abbeydale Road is increasingly becoming a cultural and independent hotspot for Sheffield, be you antiques hunting, cafe crawling or simply out for a drink or two. The latest addition to this is the transformation of Bar Abbey into Picture House Social, housed in the former ballroom and billiard hall of Abbeydale Picture House, which originally opened in 1920.

Brought to you by the team behind the Great Gatsby, Picture House Social is an independent venue and bar with music, cocktails, craft beer, Italian inspired street food, and - yes - a games room. Cocktails wise, we'd recommend Crackers in Caracus, which for the courageous among you features an absinthe rinse. You can visit their website for further detail on glass types, ingredients and how quickly after drinking you'll lose all inhibitions alongside feeling in both legs.

Bearing this in mind, it's probably worth combining drinks with food. We'd recommend their San Marzano tomato stonebaked pizzas with toppings of your choice. Using the Now Then Discounts app you can now also get a pint of Abbeydale brewery ale for £2.50 and a quid off those devilishly good cocktails. Get it downloaded.

Other than drinking and eating the day away, at Picture House Social you can have a game of table tennis on their tournament standard tables. The team also host regular DJ sets and are planning a series of film nights and live events in the large ballroom which, with the original decor of the building, will be truly spectacular.



GOLDEN HARVEST

74 CAMBRIDGE STREET
0114 249 1311

The latest addition to Cambridge Street is the new, revamped, resized and rejuvenated Golden Harvest, which until recently was located in the Forum.

As soon as the new Golden Harvest comes into your eye line it's clear this is an entirely different enterprise. The large street-facing windows and classy furniture in the downstairs cafe make this a great place to pop in for a coffee and a sandwich. The cafe is run by well-known barista Joey Jackson and at the risk of over egging the beverage, the coffee here is fantastic. You can also take advantage of a deal or two here using the Now Then Discounts app. Free slice of cake with a coffee, anyone?

But this is not all. Travel up to the first floor of Golden Harvest and you'll find all the usual elements you've come to expect from one of Sheffield's premier head shops, including top-end e-cig and vaping kits, alongside perhaps the most amazing thing - a stereo valve acetate machine.

Owned and run by Sheffield legend Rob Gordon, this machine allows you to convert your MP3s onto vinyl. We are gob-smacked by the potential of this. Golden Harvest are also interested in meeting any promoters who would like to put on evening events there, so pop in and make yourselves known.

WEALTHY WEEKEND

15 & 16 NOVEMBER
RUSKININSHEFFIELD.COM

A wise man once said, "There is no wealth but life". That wise man was writer, artist and social reformer John Ruskin, and this month the Guild of St George and the University of Sheffield are running a weekend of events aimed at promoting Ruskin's thinking and redefining our concepts of wealth in the 21st century.

Wealthy Weekend begins with a series of projections at Upper Chapel on Norfolk Street (Sat 15 Nov, 4.45-6.30pm), while Sunday includes appearances from former New Economics Foundation policy director Andrew Simms, former National Trust director-general Fiona Reynolds and Clive Wilmer, Master of the Guild of St George, at Millennium Gallery, alongside exhibitions and activities for adults and children, 11am-4pm. Check the website for the full programme.

WOMEN'S INSTITUTE

HALLAMROSESWI.CO.UK
FACEBOOK.COM/WI.NETHEREDGE

If the Women's Institute makes you think of gingham and digging for victory, you are sorely mistaken. There are 7,000 WIs across the UK, voluntary organisations providing the chance to develop new skills, meet new people and campaign on community issues.

Two local WIs have got events coming up this month. Hallam Roses WI are running a clothes swap upstairs at the Broadfield on 7 November. £5.95 gets you entry and a drink, and there's no limit on clothes brought or taken away. Then on 22 November, WINE (WI Nether Edge) is hosting a ceilidh at St Andrews Church Hall, with a pie and pea supper, homemade desserts and music from Strings and Reeds. £12 a pop, with proceeds going to St Luke's Hospice.

COMPUTER CLUB

29 NOVEMBER, RAYNOR LOUNGE
CPURECORDS.NET

If you didn't get a copy of this month's promotional flexi disc vinyl courtesy of CPU Records, this is the event to grab one at. CPU is starting a sister label, Computer Club, for more leftfield electronic output, and this is the launch party.

There will be sets from Poborsk (ICASEA, Bedroom Research), Hanal and head honcho Sheffield Bleep, and all attendees will be guaranteed a copy of the Now Then/CPU flexi disc featuring 'Extra Terrestrials' by Cygnus, which by now is probably being sold on eBay for £20 by some cheeky bugger.

If you can't make it, tune into @nowthenmag and @cpurecords on Twitter on 13 November and wait for transmissions.

SCHOOL FOR CREATIVE STARTUPS

DEADLINE 30 NOVEMBER
SCHOOLFORCREATIVESTARTUPS.COM/
SHEFFIELD

The School for Creative Startups has teamed up with Sheffield College to offer a new course that could be well up your street. Accepting applications on a rolling basis until 30 November, the course is based around 12 days of world-class entrepreneurship training, with support from a dedicated business advisor, an online support community and access to funding and professional networks.

There are 100 places, granted according to the strength of applications and interviews, with key criteria being the uniqueness of your proposed product or service, your dedication to your startup and the likelihood of business success. If you've got a great idea ready to unleash on the world, this could be the leg up you need.

KATE RUSBY

5 DECEMBER, CITY HALL
SHEFFIELDCITYHALL.CO.UK

With over 22 years in the music industry, Kate Rusby's self-penned compositions and interpretations of traditional songs have brought her great critical acclaim and various awards, with particular praise going to her unique, heartfelt vocal delivery.

Next month she comes to Sheffield City Hall with a Santa bag full of Christmas carols learnt throughout her childhood growing up just outside Barnsley, many of which are completely unknown outside the South Yorkshire area. Drawing from her two festive albums, **Sweet Bells** and **While Mortals Sleep**, as well as her latest release, **Ghost**, Kate will be joined by her backing band and a world-class brass quintet. A homely, family-friendly night of pre-Crimbo entertainment.

RECORD COLLECTOR

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It sounds trite, but it's true - we will miss record stores when they're gone. In Sheffield we are fortunate enough to have some - Tonearm Vinyl, LP Record Store and King Biscuit Time, to name a few. But we also host one of the oldest and most influential record stores in the country in the form of Record Collector, established in 1978.

If you were to travel east from Sheffield, the nearest independent equivalent, in terms of range of stock, would be found in Amsterdam. Record Collector are currently hosting a half price sale on thousands of selected CDs and vinyl. We suggest you pay them a visit with your Now Then Discounts app in hand.

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SUN 23RD NOV - £7 ADV - 6.30PM *

I AM I+ FAHRAN
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ORGY+ DEVIANT UK
+ FLY ON BYRD, FLY ON

FRI 28TH NOV - £5 ADV - 6.30PM *#

EPITAPH+ BLACK MOON RISING
+ BLACKENED EYES
+ TRUST WITHIN

FRI 28TH NOV - £10 ADV - 7PM *

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@ 02 ACADEMY SHEFFIELD

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THURSDAY 13TH NOVEMBER ▶ THE HARLEY

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WHITEHOUSE**

SATURDAY 15TH NOVEMBER ▶ THE HARLEY

HORSE MEAT DISCO

SATURDAY 15TH NOVEMBER ▶ THE HARLEY

SHE KEEPS BEES

MONDAY 17TH NOVEMBER ▶ THE HARLEY

2:54

THURSDAY 20TH NOVEMBER ▶ THE HARLEY

RACING GLACIERS

FRIDAY 21ST NOVEMBER ▶ THE HARLEY

THE SKATALITES

SUNDAY 23RD NOVEMBER ▶ QUEENS SOCIAL CLUB

SIMONE FELICE

THURSDAY 27TH NOVEMBER ▶ THE HARLEY

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FRI 7TH NOV

IN:FLUX

DISTRO + MR C

SAT 8TH NOV

OHM SWEET OHM

DENSE & PIKA (4 HOUR SET) & JAMES WELSH

FRI 14TH NOV

GROUNDEDNO ARTIFICIAL COLOURS + ELI & FUR +
DENHAM AUDIO

SAT 15TH NOV

AMBUSH #13MAK & PASTEMAN + MELLA DEE +
BENNY KANE + JUXTAPOSER

SAT 22ND NOV

OHM SWEET OHM PRESENTS FEELMYBICEP

BICEP + LEON VYNEHALL + WILL SAUL

FRI 12TH DEC

GROUNDEDCAUSE & AFFECT + WOZ +
DENHAM AUDIO

SATURDAY 8TH NOVEMBER

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THU 6TH NOV

SAINT MOTEL

SAT 8TH NOV

KATE TEMPEST

THU 13TH NOV

THE STRUTS + SOUR CHERRY

FRI 14TH NOV

TWO SKIES

FRI 21ST NOV

THE FONTAINES

HUMBAR + BAYONET

THU 27 NOV

THE VASELINES**SCHWERVON!**

FRI 19TH DEC

PROPA LOCAL - STOP DROP ROBOT

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TUE 23RD DEC

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THU 5TH FEB

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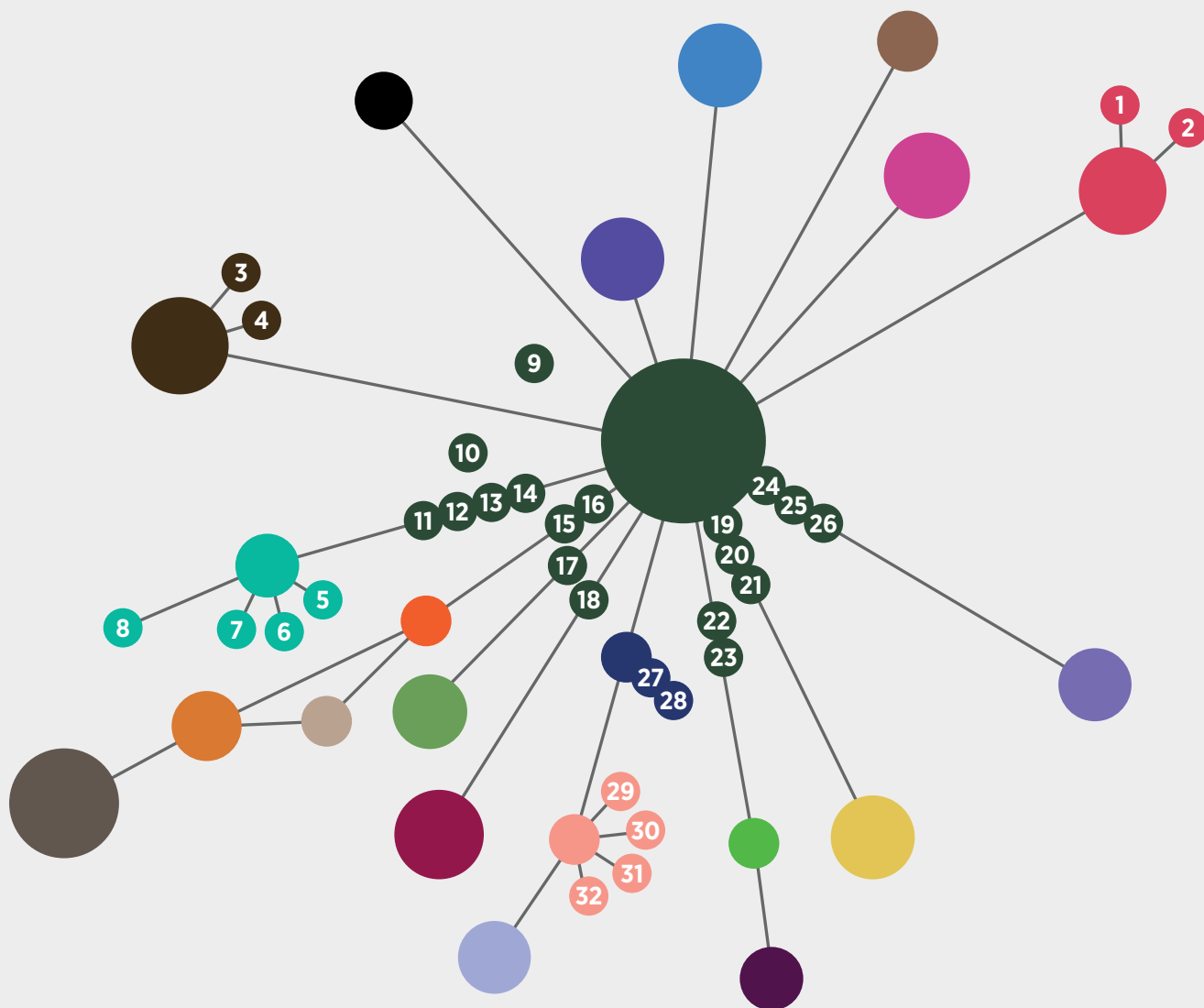
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